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Dave Bist

A list for Christmas

In case you haven't noticed, it's Christmastime.

Everybody's jolly and generous and furiously thinking up a list of presents for all their friends.

Even my twisted little mind has been at work on such a scheme. Of course, lists don't mean a thing, but here are the presents I'd like to give some of the people connected with the scene:

To Don Tarlton of Donald K Donald Productions a jewel-encrusted sword with which to slay all the little guys trying to make it in the booking business;

To Peter Liebel, Mel McCormick, Sheldon Kagan et al a gold-plated 45-millimetre cannon just so they'll have a chance;

To the management of CFCF my old "We Love Boxer" button;

To the Carnival Connection my little black book containing the names and phone numbers of 3,854,908 drummers, 6,187,765 guitarists and one bassist (Peter Carson);

To Norm Silver and Gordon McVey of The Esquire that first can of paint for that long-promised renovation job;

To Jurgen Peter and The Haunted the hope that they'll let that truck of theirs die a peaceful death in a quiet, secluded scrapyard instead of logging it around the country;

To Dave Silver and Bob Beauchamp at the Record Cave another 100 copies of The Hot Tamales' "Out Of Sight";

To Ralph Lockwood and Charles P. Rodney Chandler of CFOX a pacifier and a teddy bear respectively — so they won't have to vent their insecurity in public by putting everybody and everything down;

To Super Beanie a cold-free winter;

To the music director at CFOX a can of metal polish to keep his ears clean;

To Carole Clifford of The Star my thanks;

To the guards at the Paul Sauve Arena a mass case of laryngitis the next time someone like Donovan plays there;

To the management of Place des Arts a ballet company booked to play Salle Wilfrid Pelletier arriving with a 58-piece electric rock band to back them up.

And to the whole world a Merry Christmas.

That takes care of my list, but if your's isn't complete yet, don't forget records.

The most obvious ones for just about every kind of pop fan is The Beatles' new album, a history of pop that runs from folk to hard-rock to electronic music.

If that's too expensive, or the person you want to give it to already has it, here are a few suggestions.

For the hard-rock fan, The Cream's "Wheels of Fire" is still available as a double set or separately. Other good selections in this category. The Rolling Stones' "Beggar's Banquet"; Big Brother and The Holding Company's "Cheap Thrills"; Jeff Beck's "Truth" (a really great one); Jimi Hendrix' "Electric Ladyland"; Deep Purple's "Shades"; and the Bloomfield-Kooper-Stills "Super Session."

In a slightly-less psychedelic bag are: The Moody Blues "Search for the Lost Chord"; Steppenworf's "Second"; Procul Harum's "Shine On Brightly"; The Bee Gees' "Idea"; The Pascal's "Time-Peace"; and The Band's "Music From Big Pink."

In a music-you-can-play-while-daddy's-around bag are Jose Feliciano's "Souled"; Segio Medes and Brasil '66's "Fool On The Hill"; Donovan's "Hurdy Gurdy Man"; Simon and Garfunkel "Book Ends"; Judy Collins' "Wild Flowers" or "In My Life"; and Pearls Before Swine's "Balaklava."

In the R'n'B-blues thing look for Albert King's "Live Wire Blues Power"; Aretha Franklin's "Aretha Now"; Booker T and the MGs' "Best"; Muddy Waters' "Electric Mud"; Johnny Nash's "Hold Me Tight"; and the Supremes-Temptations effort.

(If you'd like your parents to give you one of the above, just circle it and leave this page lying about the house where they'll find it.) Cackle.

Speaking of presents, there's a free dance tonight at The Manoir in N.D.G. with two bands.

Sponsored by The Record Cave and Superior Sound Me and The Others and The Bag will provide the music while Le Chateau will put on a fashion show. There'll be a light show, too.

The Beatles' incredible animated flick, "Yellow Submarine" is on now at the Van Horne Theatre. It's a mind-bender.

Also on the dance circuit this week:

Tonight — The Cheeque at Dollard des Ormeaux School ... The Carnival Connection at Rosemere High ... Rabble at A Ma Baie Chalet ... Power of Beckett at the Ritz-Carleton ... Simple Simon and The Piemen in Huntingdon ... Paisley Rain at Lachine-Dorval Y ... Trevor Payne and The Triangle at Centre Notre Dame ... Harrison Tabb at La Salle Catholic High ... Soul Magicians at Clement School, LaSalle ... The Influence at Snoopy's (also Sunday).

Sunday — Trevor Payne at Harpell Hall, St. Anne de Bellevue ... Munks at the Scan.

Monday — The Influence start four days at Laugh-In ... The Sceptres at Billings High, Chateauguay ... Carnival Connection at TMR town hall ... Trevor Payne at Dorval Community Centre ... Power of Beckett at Cafe Twilight, St. Lambert.

Wednesday — Soul Mates in Caughnawaga.

Thursday — Peace of Mind at St. Augustine's Church, N.D.G.

Friday — Simple Simon and The Piemen at St. Agapit Church, Two Mountains and Sound Box at Garbage Bowl dance, Montreal West High.

The Haunted are off and running as the starring act in the big "Super Swing" show that will take them to 22 cities and towns in the province in the month of Dec. 10 to Jan. 19.

The interesting thing is that the show, apart from The Haunted, is completely French.

—Peace

al PALMER

OUT AFTER DARK

It's quiet in the clubs right now ... . . . but Caf' Conc' changes shows Dec. 30

It's normal for the night club business to slip into low gear at this time of the year and this year is no different in that respect.

However, and it's a mighty big 'however,' this year the night club industry went into a boom that is still going on. No one seems to know why and, of course, no one knows how long it will last.

As a result the less-than-normal business now being done at the clubs is still higher than it was a few years ago when night clubs seemed on the verge of fading out forever.

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The Caf' Conc' in the Chateau Champlain will bring in a new show Dec. 30. It has been the policy of the club to keep the major portion of the revue going for several weeks but changing an act from time to time.

This time it will be a new revue titled "Avec Vous" with several cabaret stars in the cast including the Peiro Brothers and Daniele Clary.

As with the current revue Caf' Conc' will use trick lighting at one stage of the show coming up. This use of lighting creates an almost psychedelic scene what with dancers weaving in and out and looking almost unreal.

Because of its very structure this room can use the idea to the best possible advantage. The Caf' Conc' is built like an opera house with tables at varying levels plus loges and so on.

The Peiro Brothers' act is billed as a combination of music, comedy and juggling. Daniele Clary is an established singing star on the international supper club circuit.

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Word along the cabaret circuit has it that Canadian-born Vanda King is heading for New York. This bit of news is not surprising; what is surprising is that it took this long to happen.

Her act was reviewed last week as part of Hotel Bonaventure's Le Portage show. She's great and we wish her all kinds of success, but it's almost a tragedy that we lose so much of our talent to the U.S.

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The next show to open at Salle Bonaventure in the Queen Elizabeth Hotel will feature two acts rather than the customary single.

It will bring in young French Canadian singer Robert Demontigny supported by the dance team of Ellis and Gayle.

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The Playboy Club has a strong bill coming up Monday night. On stage will be Vic Perry, a man of many parts, including the art of picking a pocket.

Other act is songstress Vivian Dandridge, sister of Dorothy Dandridge.

PEIRO BROTHERS ... coming to Caf' Conc'

The Beatles have transcended their personal needs

By JUAN RODRIGUEZ

During the past year and a half, the Beatles have been concerned with their "role" as pop trendmakers, and this obsession has produced much frivolity in their music. With the advent of their Sgt. Pepper era, they started to pontificate and moralize, rather than stick to music. They mystified their view of reality, rather than allow this view the freedom to grow.

So, they posed as Sgt. Peppers Lonely Hearts Club Band, and they chirped "you've got to admit it's getting better" and "fun is the one thing that money can't buy." Yet, Sgt. Pepper was trapped in its own assumptions. The songs were pompous and pretentious. Money Can't Buy Me Love possessed more vitality, truth and convincing qualities to it than anyting on Sgt. Pepper (with the major exception of the epic A Day In The Life).

There is more validity in the Salvation Army Band than could be found in Sgt. Pepper's rags-to-riches outfit.

They took us on a variety of trips: The Magical Mystery Tour, the Maharishi, the revelation of drugs, abstention from mind-medicines. There was much activity, but there was little movement. All You Need Is Love, they croaked in maudlin, perverse tones. Because of their attempts to deify and intellectualize their experience, their music was stultified. Much of the exuberance that had characterized their earlier music was gone. For the first time in their illustrious careers, the Beatles sounded old and decayed.

Just by examining the packaging of their latest record, simply called The Beatles, it is apparent that the Beatles have transcended the need to set up defence mechanisms. The two-record set is enveloped by a plain white cover; the inside cover merely lists the songs, and there are photographs of the four Beatles themselves: John Lennon, a cynical expression mapped to his face; a very tired-looking Paul McCartney; George Harrison, wrapped in serenity, as if he really HAS seen the light; and Ringo Starr, looking quizzical. These, then, are the four young men who make up an immensely popular entity called the Beatles. There is nothing else to know before listening to the music inside. The Beatles are playing it straight this time. They have unleased themselves from masque and the put-on.

In their new album, the Beatles build upon a base of utter simplicity. The instrumentation is always a complement to that simple base; it is sparing and precise. And what they have built on this foundation is a marvellous collection of lyrical, melodic songs, witty parodies, fierce satires, and hard, beaty rockers. The themes are all recognizable. They all have something to do with humanity (as seen through themselves and this is what the Beatles are best at. Gone are the propagandistic party-lines and bugle-blowing that have plagued their recent work. The Beatles are straightforward, honest and tender again. They are full of sentiment — sentimental in the best sense of the word.

There are thirty songs in all, twenty-five of them written by the Lennon-McCartney team. Paul McCartney is the smoothie of the group; he is the most musically gifted. His songs are soft, lilting, employing ingenious, deceptively simple melody lines. I Will is a sad, resigned love song; it is, really, downright mushy ("Will I wait a lonely lifetime/ If you want me to — I will"). But the lyrics never ooze out of the singer, the thoughts never get wishy-washy. The substance of the song is a gentle mood; the mood is allowed to flourish by itself. Martha My Dear demonstrates McCartney's brilliance as an arranger. The instrumentation here — strings and brass augmenting piano and guitar — is just exquisite.

John Lennon, on the other hand, is sardonic, tough, dedicated. On some songs, such as Yer Blues, the images strike out like lightning bolts: "The eagle picks my eye, The worm he licks my bone." Other songs reveal the wistful satire that distinguished his two earlier books, In His Own Write and A Spaniard In The Works. One of them tells the Continuing Story of Bungalow Bill; "Its the all-American bullet-headed saxon mother's son." Another, entitled Cry Baby Cry, takes the form of a beautiful "children's song" and it crystalizes the perverse nature of "grown-up society" in relation to innocent eyes: "The duchess of Kircaldy always smiling, And arriving late for tea / The duke was having problems, With a message at the local bird and bee." The refrain, sung with particular tenderness by Lennon — "Cry baby cry, Make your mother sigh, She's old enough to know better, So cry baby cry" — makes this song one of the most moving pieces on the entire album.

The high spots of the album, for me at least, are the list two selections. Revolution 9 is over eight minutes worth of pandemonium. It is the Beatles (mainly Paul McCartney's) first major attempt at a musical-electronic collage. Layer upon layer of unrelated human voices, crowd scenes, war noises, babies crying, confessionals, a lonesome piano and bizarre electronic effects have been patched together to provide a near-apocalyptic view of Things As They Are. It is a whirlpool of humanity, and, as such, is a sad piece of "music."

The new album is clearly the Beatles best yet. Thankfully, there is no fanfare or hype to waste the time away. We are simply presented with four enormously talented and creative individuals who have done their best. It is difficult to ask for more, although the Beatles will doubtless demand it of themselves.

Youtheatre: a beginning

By DON KILGOUR

During the Christmas holidays, school-children in various parts of Montreal will have the opportunity of seeing a live presentation of Pinocchio, performed by the city's first full-time, professional theatre company.

The production, which will be shown in eleven centres, represents the culmination of efforts of Youtheatre's founders beginning last Fall and is the first of a series of such programs to be done this school-year.

Their objective is to introduce school-children between the ages of five and twelve to live drama as a means of self-expression related to many of the other subjects they are taught. To encourage the children to participate imaginatively, the plays will be given "in the round" (i.e. with the audience on all sides) and will be produced so as to allow them to actually participate at certain points. The audiences will be kept under 250 and preferably under 200 to ensure that intimacy is maintained.

After the holidays, the group will begin a tour of approximately forty schools in the Montreal area with two plays written especially for this type of theatre by Brian Way, an Englishman who has spent 25 years doing research on and writing for chilren's theatre.

For the age group of 5-8, the play chosen takes the form of a fantasy in which all of the children participate by miming parts of the action; for those 9-12, the play will present a situation which will be analyzed afterwards in a discussion between actors and audience.

At the moment, Youtheatre is a very small organization, consisting of five actors, a set-designer, a costume-designer, two people in charge of administration, and director Wayne Fines, whose idea it was to start the company in Montreal.

Fines received his training at the Manitoba Theatre Centre and the Victoria Theatre School; worked with Theatre Associates in Edmonton, the Manitoba Theatre Studio, and the Bastion Theatre in Victoria; and developed an interest in children's theatre, which led him, in 1965, to found the Fantasy Theatre for Children in Brandon, Manitoba. Since then, he has worked extensively throughout Manitoba and Saskatchewan and with the Studio Children's Theatre in Toronto.

If the present program receives the encouragement of schools and school-boards in Montreal, he hopes to develop one for the junior-high level along the same lines and eventually to extend it further still to an adult level.

He envisions Youtheatre as a company in which, one day, it would be possible for playwrights to develop scripts through working in conjunction with the actors and director over a much longer period of time than is possible now — a period as long as three or four months, if necessary.

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MONTREAL—International YMCA	Dec. 30th 10:30 a.m.
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